

Remember Me

Teaching Dementia through Poetry in the EFL Classroom

Student: Marta Gort Paniello.

ID: 47981736X

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Tutor: Dr. Alexandra Vraciu

Màster Univesitari en Formació del Professorat de Secundària i Batx., FP Idiomes

University of Lleida



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Abstract

The aim of this dissertation is to fill two gaps observed in the current educational context: firstly, the lack of information about the older collective and cognitive diseases; secondly, the absence of literary works –and poetry, in particular– in the EFL classroom. The innovation proposal consists of implementing a unit in which students create a tanka dedicated to one grandparent. All the students' final products are uploaded in the same webpage, which encourages readers to make a donation for Alzheimer's research. Before starting the unit, the 58 students of 2nd of ESO answered a questionnaire to evaluate their attitudes towards poetry and their previous knowledge on ageing. Once the unit was finished, students repeated a similar questionnaire to evaluate if there had been any changes in their perception of poetry and the older collective. Results point out that students (1) enjoy being with their grandparents, (2.1) after completing the unit, they considered that poetry is more difficult than what they believed before, (2.2) slightly improved their attitude toward reading poetry and (2.3) underestimated their capacity for writing a poem in English.

KEY WORDS: Ageing, dementia, poetry, tanka, foreign language teaching

Resum

L'objectiu d'aquest treball és millorar dos punts febles detectats en el context educatiu actual: en primer lloc, la falta d'informació sobre la gent gran i les malalties cognitives; en segon lloc, l'absència d'obres literàries –i la poesia, en concret– en l'ensenyament de l'anglès com a llengua estrangera (EFL). La proposta innovadora consisteix en implementar una unitat didàctica en la qual els estudiants crearan una tanka dedicada a un dels seus avis. Els productes finals de tots els estudiants es penjaran en una mateixa pàgina web, on s'encoratjarà als lectors a fer una donació per la investigació de l'Alzheimer. Abans de començar la unitat, els 58 estudiants de 2ⁿ d'ESO responen un qüestionari per avaluar les seves actituds vers la poesia i el seu coneixement previ sobre l'envelliment. Un cop s'acaba la unitat, els estudiants repeteixen un qüestionari similar per comprovar si hi ha hagut algun canvi en la seva percepció de la poesia i del col·lectiu de gent gran. Els resultats mostren que els estudiants (1) aprecien estar amb els seus avis, (2.1) després de realitzar la unitat, consideren que la poesia és més difícil del que creien, (2.2) han millorat lleugerament la seva actitud vers la lectura de poemes i (2.3) infravaloren la seva capacitat per escriure un poema en anglès.

KEY WORDS: Envelliment, demència, poesia, tanka, ensenyament d'idiomes estrangers.

1. INTRODUCTION

This dissertation aims at providing a possible solution for two gaps observed in the current educational context: firstly, the lack of information in our society about the older collective and cognitive diseases such as dementia; secondly, the absence of literary works –and poetry, in particular– in the EFL classroom. The two educational problems were detected in the groups of 2nd of ESO in the high school Lestonnac during the first period of my practicum. However, and as it will be exposed in more detail in the literature review, these two issues are not particular of this centre: they seem to be part of a wider educational trend.

On the one hand, our society is getting demographically older, but the ageing population is becoming socially silenced (Hydén and Örvlöv, 2009). Dementia is a common cognitive condition among older people but, unfortunately, high schools do not normally raise awareness of this disease that might affect some of the students' grandparents, relatives or acquaintances. Consequently, the innovation proposal raised in this dissertation consists in implementing a unit that broadens knowledge of dementia and, beyond that, sensitizes teenagers to this feeble collective by strengthening the family links with their grandparents.

On the other hand, the present innovative proposal wants to introduce students to a simple form of poetry from Japan: tankas. Poetry is generally considered a difficult literary genre, which may not be appropriate to be taught to teenage students (Finch, 2003). The present dissertation will try to dismantle this commonly sustained belief by proving that there are many ways of making poetry accessible to EFL students. In fact, tankas are an ideal form to introduce learners to the world of poetry because of their short extension (they only have five lines) and the fact of not being bound to the constrictions of rhyme.

This unit follows the task-based approach, which means that all its activities are oriented to reaching a final product: the creation of a webpage which will contain students' tankas and infographics to raise money for Alzheimer's research. All the students' creative pieces will be uploaded in a *padlet* that contains a link to the Foundation Pasqual Maragall, one of the biggest research centres on dementia in our country. The process of writing a poem should become more meaningful for the students after knowing that their tankas can help to find a cure for Alzheimer's Disease (henceforth, AD). Furthermore, opening the unit with an initial challenge (such as writing poems as a means to raise money for helping people with dementia) is meant to enhance students' motivation, which has been shown to positively affect their performance (Blumenfeld, Soloway, Marx, Krajcik, Guzdial, and Palincsar, 1991).

In this way, the two educational gaps -the lack of knowledge about dementia and the absence of poetry in the EFL classroom- will be tackled at the same time.

Two particular subjects from this Master's Degree have directly contributed to the design of this innovation proposal: "Societat, família i educació" and "Complements per a la formació de llengües estrangeres". The former is closely related to the current sociological change that is characterized by an increase in the older collective, while the latter is linked to the advantages that literature and poetry can offer to EFL learners.

This dissertation consists of five different sections. The first one is the present introduction that defines the problem observed and the innovation project designed in order to tackle it, as well as the structure of the present dissertation. Secondly, the contextualization of the study includes information about the secondary school (including the implementation group) and the two gaps detected in the English class. Section three, the literature review (which is divided into two main sections), presents the key aspects to set up a solid theoretical ground. The first section of the literature review provides an overall background to the field of ageing studies, while the second one focuses on the presence of literature and, more specifically, poetry, in the EFL classroom. In section four, the innovation proposal is thoroughly described: it addresses both the unit proposal and also its evaluation and educational impact. Finally, the conclusion gathers the main points of this dissertation and offers some suggestions to improve the weak points of the present study in case of future research, as well as its contribution towards my training as an EFL practitioner.

2. THE CONTEXT

2.1. Description of the Educational Institution

The high school Lestonnac is located at the core of Lleida, in the avenue Prat de la Riba 38. The socioeconomic level of the families is mainly determined by the economic nature of the centre: it is not a public school and parents must pay a monthly fee of 150€. However, as a specific percentage of the incoming of the centre comes from La Generalitat, the school must accept a small amount of students from lower social classes or immigrants that cannot afford to pay the fee (only 6%). Lestonnac is a reflection of the fact that there are still social differences in the binomial model of public and private schools: the private ones accommodate fewer immigrants and more families from higher social status (Merino and Rabadà, 2012, p. 167-170).

The school offers many facilities, such as a library, a canteen, a large variety of extracurricular activities, and a nursery service to look after the children (from 7.00 a.m. to 9.00 a.m. and from 5 p.m. to 7 p.m.). There are two classes of around 30 students per grade in ESO. However, and due to the fee increase in bachelor (the monthly fee increases from 150€ to 260€), the classes in bachelor are smaller. There are 21 teachers in ESO and bachelor, but the English department consists merely of two teachers.

The English classes follow a semi-traditional methodology in which the teacher combines exercises from a textbook with other original activities and short projects (which are not interdisciplinary). In ESO, the assessment of each term in the English subject is divided into four parts: the largest weight is given to the final term exam (40%) together with other evaluable activities (40%); the notebook is also taken into account (10%) as well as the attitude and participation in class (10%). Students with special educational needs receive a different treatment in the evaluation, since their exams are simplified. For instance, students with dyslexia do an exam written in a larger font and with double space and, moreover, the readings and written compositions are shortened for them. Exams are also adapted both for the newcomers that barely know English and for students with ADHD. For example, in the case of listening comprehension, they should answer a “true or false” exercise instead of an open question.

According to the linguistic project of the school, this centre is aware of the importance of plurilingualism: students will be engaged in respecting linguistic diversity and

in becoming aware of the richness entailed in this plurality¹” (Lestonnac, 2016). The linguistic project of the school states that Catalan is the vehicular language, so teachers use it to deliver classes. Spanish is also taught and, at the end of the obligatory education, students should have full command of these two languages. English is the obligatory second language in ESO, but students can learn French as an elective subject. Although there are no CLIL subjects in Lestonnac, there is a weekly hour of complementary English in which students read books or watch films in English (with Spanish subtitles) and, afterwards, they work on aspects related to the content of these works. Lestonnac elaborates curricular adaptations to newcomers; the first step to facilitate their adaptation and integration in the centre is to provide them with the basic level of Catalan:

So as to facilitate the integration of immigrant students and their families into the Catalan society and its educative system, the school community will use Catalan in as many communicative situations as possible (Lestonnac, 2016)².

Lestonnac is enrolled in an international project (“Escola d’estades a l’estranger”) that gives the opportunity to ESO and bachelor students to stay, during the first two weeks of September, in Ireland with an Irish family. The school offers elective English lessons outside school hours (just after the lunch). In these lessons, students are grouped by levels rather than by their age and they are prepared for taking Cambridge ESOL official exams. In addition, the school has a language assistant that helps students to prepare oral presentations, and she stimulates their communicative competence.

2.2. Class and Participants

A task-based unit was implemented in the two groups of students of 2nd of ESO, which are quite homogenous: both of them consist of 29 students and the average level from the two groups is equal too (an A2+, based on the level indicated in the back cover of *Mosaic 2*, the book that these groups follow and, besides, their English teacher also corroborated that most of the 2nd ESO students have a lower intermediate level). Moreover, there is the same number of students with especial educational needs per class: there are four students with adapted curriculum in each of the groups, which adds to a total of eight students with learning difficulties. These students follow the regular classes but, as it has been stated before, their

¹ My own translation from the Catalan original text: “s’implicarà l’alumnat en el respecte per la diversitat lingüística i en la presa de consciència de la riquesa que representa aquesta pluralitat”.

² Per tal de facilitar la integració tant de l’alumnat nouvingut com de les seves famílies a la societat catalana i al seu sistema educatiu, es potenciarà que la comunitat educativa usi la llengua catalana en el màxim possible de situacions comunicatives (Lestonnac, 2016).

exams are slightly modified and simplified in order to better fit their needs. This did not have any impact on my didactic unit, as students were not evaluated through a final exam, but the correction of their final products, as I accorded with the teacher, had to be slightly more permissive. At this point, it should also be mentioned that in neither of these two groups there is a repeat student.

However, in terms of attitude, there is a slight difference as, in general terms, 2nd A is more talkative and fidgety than 2nd B, which tends to be more hardworking and obedient. Regarding the sociological features of the groups³, the percentage of girls is larger in 2nd A (57% girls and 43 % boys) than in 2nd B (40% girls and 60% boys). In both cases, most of the students attend extracurricular English lessons: 75% of the students in 2nd A and 65% in 2nd B.

The English teacher uses the student's book and the activity book *Mosaic 2*, by Oxford University Press. During my first practicum stay, we accorded with my tutor from Lestonnac that, when I implemented my own unit in the second stay, I would work with the key concepts of unit 5 entitled “Young and Old”⁴. The reason that accounts for this choice is that this unit deals with the topic of “getting old”, which is closely related to ageing: one of the central points I wanted to develop in my didactic proposal. As shown in the Appendix 2, the structure of the unit consists of eight different parts: vocabulary, grammar, reading, listening, speaking, writing, culture and Community Language Learning (CLL). However, the teacher was only interested in working on the grammatical section, especially the modal verbs “can, can’t, could, couldn’t” (p. 61⁵), which is in fact thoroughly developed in the second section of my unit.

2.3. Problem Detected

The two educational gaps that my unit intended to counterbalance are not only characteristic of these two groups of 2nd of ESO from Lestonnac. In fact, I already had the idea of creating a unit to foster knowledge both on dementia and on poetry before knowing these groups of students. My personal experience as a former learner in a high school, together with the knowledge acquired during this Master’s Degree (especially concerning the subjects of “Societat, família i educació” and “Complements per a la formació de llengües estrangeres”), fueled my belief that these two concepts require urgent attention from an educational

³ See Appendix 1.

⁴ See Appendix 2.

⁵ See Appendix 3.

perspective. Nevertheless, during my first practicum period I discussed this matter with my tutor from Lestonnac, in order to make sure that my predictions were not wrong. He assured me that poetry was not present in the English curriculum and that he had no notice that students had received any teaching on dementia in any other subject.

On the one hand, the trigger that heightened my need to spread knowledge on dementia is to be found on my last year of the degree in English Studies, when I received a scholarship grant from the Spanish Ministry of Education. The grant enabled me to work on a research project with the group DEDAL-LIT from the University of Lleida and, hence, I had the opportunity to gain insight into the field of literary gerontology (as ageing is the focal research of the group DEDAL-LIT). That experience revealed to me the significant gap of knowledge among our current society related to ageing and cognitive problems that might be developed in the last stages of life.

On the other hand, my experience as a former student showed me that poetry is hardly ever present in the EFL classroom. I cannot remember reading any poem in English in the high school and, when we debated this issue in “Complements per a la formació de llengües estrangeres”, none of my classmates had had the opposite experience. Introducing poetry in the classroom might be one of the most difficult aspects to tackle for English teachers in our educational context, because students are not used to work with poems in the EFL classroom.

All in all, the present innovation proposal consists in implementing a unit that follows the task-based learning approach with the aim of improving the lack of information about ageing and dementia in secondary education and the absence of poetry in the EFL classroom. These two main problems, as it has been exposed, are not particular of the 2nd of ESO groups from Lestonnac, but are rather a shared issue among the majority of the high schools of our country.

3. LITERATURE REVIEW

The aim of this chapter is to compile the most relevant information about ageing studies and the role of poetry in foreign language learning so as to provide the theoretical basis of this dissertation. In the first section of the literature review, ageing studies is presented from a socio-cultural and educational perspective. The second part of this chapter deals with the use of poetry in teaching English as a Foreign Language (EFL).

3.1. Ageing from a socio-educational perspective

Ageing studies is a multidisciplinary field that comprises different disciplines including humanities, sciences and social sciences. The reflexive, critical and subjective dimensions of age studies cover the research in gerontology, focusing on the physiological, psychological and sociological issues of the later part of life (Katz, 1996). This section aims to analyse the presence of the older collective in the curriculum of ESO and, closely connected to this, if students are taught about the forms of dementia that might be developed in this last stage of life.

3.1.1. Ageing and cognitive decline

A broad and generally accepted definition of ageing is that of the process that happens to an organism over time (Costa and Crae, 1995), and which might involve deteriorative changes. So, although ageing is not a pathology ‘per se’, it favours the emergence of a number of diseases, among others, cognitive ones. Developing any form of dementia, such as AD, means suffering from a deterioration of the brain that affects the cognitive and linguistic capabilities. Lars-Christer Hydén and Linda Örvulv (2009) claim that people with dementia have severe difficulties remembering episodes and individuals from the past, as well as creating new memories of the present (p. 2).

Being diagnosed with AD implies undergoing a process of “suffering, discrimination, isolation, and, in many situations a violence of inter-relating” (Hydén and Örvulv, 2009, p. 1). The prejudices against patients with dementia are socially extended and perpetuated through a biased discourse used both by the media and medical scholars. This negative social attribution to dementia inferiorizes the collective suffering from this condition and results in an exclusionary and stigmatizing effect (Mitchell, Dupuis and Kontos, 2013). Mc Parland, Kelly and Innes (2016) claim that this extended view of dementia has brought the public to regard “the person with dementia as ‘other’, creating a social and psychological distance

between themselves and this terrifying prospect” (p. 4). The process of *othering* people deteriorates into a stage of dehumanization that creates suffering by devaluing persons and rupturing relations (Mitchell *et al.*, 2013, p. 3).

3.1.2. Benefits of Raising Ageing Awareness

As it has been commented in the subject “Societat, família i educació”, we are facing a demographic change: “the number of older persons is growing faster than the numbers of people in any other age group. As a result, the share of older persons in the total population is increasing virtually everywhere” (United Nations, 2015, p. 2). According to data from the *2019 Revision of World Population Prospects*, “by 2050, one in four persons living in Europe and Northern America could be aged 65 or over”, which means that “the number of persons aged 80 years or over is projected to triple, from 143 million in 2019 to 426 million in 2050” (United Nations, 2019). Population ageing is due to become one of the most significant social transformations of the 21st century and, for this same reason, high schools should teach students about this upcoming demographic transformation.

Despite living in an increasingly ageing society, there still persist deep-seated prejudices towards later life. The negative stereotype of old age –which depicts ageing as a process of irrevocable decay– is still present both in literary works and daily conversations. Ageism –understood as the biased attitudes against older persons– is easily found in everyday language that incorporates “subtle expressions of contempt and derogatory remarks about ageing and older people” (Gendron, Welleford, Inker and White, 2015, p. 997). Some popular examples of these disrespectful expression are: “dried up”, “grumpy old man” or “codger”. Similar expressions can be found in Spanish –“carmamal”, “viejo gruñón”, “viejo verde”– and in Catalan –“vell tronat”, “vella bruixa” “vell xaruc”–. Woodward (1991) states that “in the West our representations of old age reflect a dominant gerontophobia” (p. 7) and this discriminatory treatment has a negative impact on older people’s lives. High schools should raise awareness on this harmful and so expanded discourse. In this way, teenagers would become conscious of how this disrespectful conduct may damage the identity of the older collective, including their own grandparents.

3.1.3. Introducing Ageing in Secondary Education

Human beings are a social species and, as we have learnt in “Societat, família i educació”, the process of socialization lasts for all our lives. The realization that we are all interconnected has significant implications for rethinking the mission of education (Rifkin, 2010). Hence, it

is highly important to incorporate empathetic training into the 21st century that contemplates the sensitivity towards vulnerable collectives, such as older people.

Teaching acceptance of others is already contemplated in the Catalan Curriculum of ESO: it is developed in “Cultura i valors ètics” and, from a cross curricular perspective, in “Àmbit personal i social”. “Cultura i valors ètics” intends to foster moral sensitivity, a sense of justice and the preservation of affective bounds with others. This subject fosters the fifth key competence in the Curriculum of ESO (i.e., “Mostrar actituds de respecte actiu envers les altres persones, cultures, opcions i creences”) which entails accepting diversity and learning to live together with active tolerance. Applied to ageing, this would imply to act with sensitivity and respect towards the older collective. The learning objectives of “Àmbit personal i social” are to develop each student’s sense of personal, social and civic identity so as to foster the sense of belonging to society, as well as their social and civic commitment.

When introducing ageing in the classroom, it would be of vital importance to educate students about dementia: this would help to reduce stigma and improve attitudes towards people suffering from this condition (Mukadam and Livingston, 2012). There is little research on dementia-related education initiatives, but a study carried out by Farina (2017) indicates that “there is little being taught about dementia within secondary schools in Sussex” (p. 10). The results of this survey showed that only 15% of the schools in Sussex currently had dementia education embedded within their curriculum. However, many of the interviewed centres would have liked to include some form of dementia education programme in the future, especially to teach about dementia from a societal perspective.

There exist a couple of experimental studies that have explored the possibility to incorporate people with dementia in the teaching practice at a secondary educational level. Alant and Geyer (2015) carried out an intergenerational training programme, “the Memory Bridge Initiative”, in Tshwane (South Africa). The programme aimed at exposing students from two high schools of Tshwane to interactions with older persons with dementia to develop empathetic skills. Both learners and teachers agreed that the experiment contributed to their interpersonal and personal development. Moreover, learners adopted a more positive way of perceiving older persons with dementia after having interacted with them. So, as Alant and Geyer (2015) state, “inter-generational programmes could minimise the isolation of older persons with dementia and equip the youth with transferrable skills to educational and work settings” (p. 142).

A second experiment was carried out by Russell (2016) in the University of Worcester in the United Kingdom: four people with dementia were employed as ‘expert by lived experience tutors’ for the Foundation Degree in Dementia Studies to support the learning of students. Results of the study show that the initiative was highly enriching both for the students –who had the genuine opportunity to get to know first-hand the experience of living with dementia– and for the patients with dementia –who could enhance their own confidence, which had diminished following diagnosis–. Apart from that, the project succeeded in promoting social justice, as it challenged discrimination, recognised diversity and enhanced inclusion (Russell, 2016, p. 449).

Although there exist some minor attempts to approach secondary education students to older people with dementia, the role of this collective in contributing to educational initiatives remains under-explored. The minimal literature on the topic indicates that approaching students to people with dementia is mutually beneficial and rewarding. What seems to be clear, though, is that ageing and dementia should be part of the ESO curriculum in order to grant students a fully social and personal development. Furthermore, raising awareness towards vulnerable collectives (as older people) would positively contribute towards developing some competences of ESO curriculum found in “Cultura i valors ètics” and “Àmbit personal i social”.

3.2. Poetry in the L2 Classroom

Poetry tends to be considered a mythicized form of literature only available for elite readers: “The traditional view of poetry as one of the most sophisticated forms of literary and linguistic expression, makes it by definition inaccessible to all but the most advanced language learners” (Finch, 2003, p. 1). This socially sustained view of poetry as something dense and difficult has led most of English L2 teachers to avoid its presence in their lessons (ibid). However, Fleming and Stevens (1998) claim that poetry is the most natural form of language: “our earliest experiences of language as children could be said to be primarily poetic. A child takes a delight in sounds, rhythms, rhymes, images and textures without being particularly concerned with propositional meaning” (p. 160). This section will focus on the benefits that poetry might entail in L2 teaching and on exploring some innovative techniques for approaching poetry to EFL secondary students.

3.2.1 Benefits of Poetry in L2 Teaching

Many scholars highlight the supporting role of literature in foreign language teaching (Belcher and Hirvela, 2000; Kim, 2004). One of the primary reasons that account for the value of literature is its authenticity: the activities used with literary works “are genuine language activities, not ones contrived around a fabricated text” (Long, 1986, p. 58). As Titus (2017) points out, “research in foreign language acquisition indicates that it is highly desirable to introduce the learners to the authentic and culturally significant materials early in the instruction, making the learning process more meaningful and enjoyable” (p. 476).

Beyond being a rich source of authentic language, literature is also useful to enhance learners’ motivation, as reading literary texts gives students the satisfaction of knowing that they are reading in the original version (Ur, 1996, p. 155) and this strengthens their confidence in the language learning process. Moreover, by using literature in the language classroom, students develop their interpretative abilities and become motivated to talk about their opinions and feelings about their own interpretations of a real text (Lazar, 1993).

Carter and Long (1991) put forward three more arguments in favour of the use of literature in the L2 classroom: ‘the personal growth model’, ‘the language model’ and ‘the cultural model’. Firstly, literary readings help students to understand society, culture and themselves; secondly, students can find varied creative uses of the language in literary texts; finally, literary texts provide language learners access to cultural knowledge of the target language community. In connection with ‘the language model’, Smith (1972) expands on the importance of literary language when learning an L2, and takes issue with the current separation of language from literature in the classroom: “no teacher of literature ignores linguistic problems and no language teacher really wants to leave his students speaking a sterile impoverished version of the language” (p. 275). Hence, literary texts are beneficial in the language learning process because of their authenticity, their capacity to enhance students’ motivation and growth, their rich language heritage, and their cultural representativeness.

Among all literary genres, poetry could be a suitable genre to be dealt with in the classroom because of its length: it might seem impossible to read an entire novel or theatre play in an EFL class, even some short stories would be too long to read in one sitting, but poems are amenable to it. As Titus (2017) comments, poems can be introduced in the first steps of language learning, as they can be presented “with some supporting materials (glosses, pre-reading activities, post-reading comprehension checks), and create a rewarding

experience of working with an authentic text and thus maintain learner's motivation in the language learning" (p. 478).

Some empirical evidence is available on the impact of poetry on foreign language learning. Hanauer (2016) carried out a study in Israel in which twenty female college students were involved in a poetry-reading task. Students read the poem "Suzanne takes you down" by Cohen (1969) and commented it in a small group format. The results of the study indicate that poetry reading is a close reading, meaning construction task that involves high levels of close consideration, analysis, and elaboration of textual meanings:

This task offers language learners the possibility of extending their understanding of the potential uses and meanings of an existing linguistic structure. In addition, this task can direct the reader to view the distance between the poem's discourse and content and her/his own knowledge of the target culture. It is in this way that the poetry reading task can enhance cultural awareness (2016, p. 299).

Consequently, poetry can be used to enhance learners' linguistic and cultural knowledge of the target language. Due to its dimensions, poetry is suitable for working thoroughly in the classroom. Moreover, learning to write poetry entails other gains related to language skills: L2 students are able to transfer the skills learned in L2 poetry writing to other genres of writing, such as prose writing (Iida, 2012).

Unfortunately, and as it will be exposed in the next section, poetry is barely included in EFL teaching and few teachers dare to use it in their lessons. This is the reason why Hanauer (2016) claims that arguments both for and against the use of poetry in the classroom are mainly theoretical: "There is a need for more in-depth investigation of the processes involved in completing literary reading tasks in a second language" (p. 297).

3.2.2. Introducing Poetry in the Secondary Education EFL Classroom

During the sessions devoted to the genre of poetry in "Complements per a la formació de llengües estrangeres", we have dismantled the assumption that poetry is something so complex that cannot be dealt with by secondary students. As it was mentioned in this subject, one way to introduce teenagers to poetry is by showing them examples of contemporary poets, such as Kate Tempest or Sarah Kay, who not only write, but also perform their poetry in front of an audience. Their way of 'speaking' their poems is far from the formal and elitist image that many students may have about a poetic recital. Students might quickly connect with the natural style of these two big referents of contemporary poetry, and feel attracted both by the topics of their poems and by the breath-taking way they convey their messages.

Poetry is almost never taught in the EFL classroom, and when it is dealt with in the subjects of Spanish or Catalan languages, it tends to be presented with a strong focus either on the form or on the context in which it was written. These two teaching models fail to take into account the feelings or opinions of the student and, hence, create a detachment between the reader and the poem.

Alternatively, the ‘reader response theory’ (Schultz, 2001) intends to approach the receiver to the text and it defends that the construction of the meaning must be found between what the author wrote and what the reader understands. The ‘reader response theory’ assigns supremacy to the interpretation of texts, asserting that the reader plays a relevant role in the interpretative process: “We can no longer talk about the meaning of a text without considering the reader's contribution to it” (Selden, 1989, p. 132). The reader becomes an active participant in the creation of meaning while reading, since texts “are lazy machineries that ask someone to do part of their job” (Eco, 1979, p. 214). Hence, the reader-response theory focuses on the reader's interpretation and re-creation of the text; as Hirvela (1996) puts it: “it is, then, the reader and his or her reading process that we encounter when an interpretation of a text is supplied” (p. 129).

Following this line, Fleming and Stevens (1998) recommend that pupils create meaningful discussions in small-groups without teacher intervention in preference to traditional question and answer sessions (p. 166). The authors also put forward an alternative approach to place emphasis on the reader rather than on the text: “The idea here is that any text could be read as poetry, depending on the stance the reader takes towards it. Simply laying a piece of prose out in the form of a poem may change the way the reader approaches the text” (Fleming and Stevens, 1998, p. 164). In this way, even a shopping list or the entrance of a guide book can be transformed into pieces of poetry by rearranging the distribution of their lines. These collected writings from the quotidian environment (headlines of newspapers, shops signs, parts from a conversation) are known as ‘found poems’ (Found Poetry Review, 2016).

In fact, every source of text can become a piece of poetry depending on the lenses of the reader and, as we have seen in “Complements per a la formació de llengües estrangeres”, one can have multimodal literary experiences involving incursions in the visual domain. Some of the visual poetry techniques include writing a poem through a piece of news, creating a poem using only the headlines or images from newspapers, or recreating a particular image or shape with the layout of the text (calligram).

Another interesting approach inside the field of found poetry is blackout poetry (also known as ‘erasure poetry’). As McAdams (2017) puts forward, blackout poetry might be easier to write because “you don’t have to stare at a blank page but already have someone else’s words there to strategically erase” (p. 1). The words for blackout poems are already written, but it is precisely the blackout poet the one that brings a new meaning and life to these words.

All in all, there are multiple ways to introduce teenage students to poetry without falling victim of the traditional methodologies that tended to present poems as something unreachable. Among many other possibilities, some practical and innovative techniques that could be used to introduce poetry in the EFL classroom are: performances of contemporary poets, reader response theory, found poems (including blackout poems) and visual poetry.

Finally, the literary dimension of the ESO curriculum is directly affected by the introduction of poetry. At this point, it is worth to highlight the relevance of the Catalan and Spanish curriculum in order to enhance the literary dimension in the case of a foreign language (English). As it is stated in *Competències bàsiques de l'àmbit lingüístic* (2015), the literary dimension embraces three competences in the subjects of Catalan and Spanish:

Competència 10. Llegir obres i conèixer els autors i autores i els períodes més significatius de la literatura catalana, la castellana i la universal; Competència 11: Expressar, oralment o per escrit, opinions raonades sobre obres literàries, tot identificant gèneres, i interpretant i valorant els recursos literaris dels textos; Competència 12: Escriure textos literaris per expressar realitats, ficcions i sentiments.

In the case of the foreign languages competences, the literary dimension encompasses two competences based, on the one hand, on orality and the literary interpretation – “Competència 10: Reproduir oralment, recitar i dramatitzar textos literaris adaptats o autèntics– and, on the other hand, on the oral and written appraisal of literary works – “Competència 11: Comprendre i valorar textos literaris adaptats o autèntics”–.

Students can transfer the knowledge from their L1 to their L2, as the more used they are to reading, analysing and writing poetry in Catalan or Spanish, the easier they will do so in English. So, the eleventh competence from the English curriculum of ESO would automatically be enhanced when the literary dimension is worked in Catalan or Spanish. Nevertheless, increasing knowledge and understanding of poetry does not necessarily imply an attitudinal improvement towards this genre. As Liao and Roy (2017) state, “the frequency of reading poetry in L1 negatively correlates with interest to learn to write poetry in L2” (p. 59), which means that, in certain cases, the more frequently L2 students read poetry in their L1, the less interest they have towards learning to write poetry in English.

4. TEACHING INNOVATION PROPOSAL

4.1. Aims and Design of the Didactic Unit

The innovation proposal of this dissertation is based on the implementation of the unit entitled “Remember Me: Can We Help People with Dementia?”. This unit has been designed with two aims in mind: introducing the topic of ageing and dementia to high school students and familiarizing the learners with a simple kind of poetry, the tanka. In fact, the title of the unit already gathers the two educational gaps that it tries to fill. Firstly, literature is embraced in the clause “Remember me”, which contains a direct allusion to a literary masterpiece of Shakespeare. Secondly, the direct question “can we help people with dementia”? is intended to enhance students’ motivation towards this unit, as their final product may contribute to raise money for Alzheimer’s research.

“Remember Me: Can We Help People with Dementia?” is a task-based unit that intends to make language teaching more communicative. Ellis (2003) establishes four main characteristics in a task. Firstly, it involves a primary focus on (pragmatic) meaning that, in the unit, is reflected on the challenge to incite readers to donate for Alzheimer’s research. Secondly, a task has some kind of ‘gap’ that, according to Prabhu (1987) can be of three types: information gap, reasoning gap, and opinion gap. In the present unit, students must fill an opinion gap, since they are asked to articulate a personal response to a given situation (i.e., writing their own literary piece dedicated to an older person). Thirdly, the participants select the linguistic resources needed to complete the final task, which means that every student will write a completely different poem. In other words, students can freely choose the words they use and, consequently, the attainment level will be different for each one. Fourthly, a task has a clearly defined, non-linguistic outcome, which in our case is raising money for Alzheimer’s research. Therefore, the task entails a direct relationship to the real world (Skehan, 1996), since students take on the responsibility to help one of the most vulnerable collective of our present society.

Ageing acts as a connecting thread among the different activities of the unit and, as it is explained in the introduction, dementia becomes the trigger for students’ poetical creations. Students receive the challenge to write poetry in order to fight AD. So, this entails that they should be provided with some information on this condition and, more generally, on older people. The unit displays different models of older characters in order to make students conscious of the two opposite stereotyped representations of ageing that have been

spread through our contemporary society. Indeed, Western culture has expanded a simplistic and dichotomic representation of old age based on two opposing poles: as a period of self-reliance and vitality or as a phase of sickness and dependency (Cole, 1992). ‘Bipolar’ representations of ageing –using the terminology of McHugh (2003)– circulate parallelly in contemporary Western culture: “images of old age have been split into positive and negative poles “a “good” old age of health, virtue, self-reliance, and salvation, and a “bad” old age of sickness, sin, dependency, premature death, and damnation” (Cole, 1992, p. 230).

The stereotype of successful ageing is presented through Edwina Brocklesby (exercise 2.3 and 2.5, see Figure 1), whereas the stereotype of old age as decay is found in the figure of Louis (1.2) and in the poems “ICU” (5.2) and “Tears” (5.3)⁶. These exercises aim at increasing students’ awareness of the impartial representations that our current society expands of older people. Students are provided with some open-ended questions that they should freely debate with a partner before sharing the opinions with the whole class. Students (especially the shy or the less proficiency ones) may feel more comfortable to speak in a foreign language to just one or two classmates rather than to the whole class. Hence, they may feel more relaxed and self-confident exchanging ideas in small groups before reformulating their thoughts for the whole class. The reflection should lead teenagers to discover that the vast majority of their grandparents (or other older people they know) do not correspond to the incredibly powerful archetype represented by Edwina (a triathlete of 76 years old) nor to the exceedingly fragile image of Louis. After having been provided with these two different models of representation, students are asked to reflect upon them and decide how they would like to portray their grandparents in their tanka (5.4, see Figure 1).

2.5. Class discussion. Think in pairs about these questions and share your answers with the rest of the class:

- a) Do you think Edwina is a successful person? Why?
- b) How do you imagine yourself at her age (76 years old)?
- c) What things you think you will be able to do at 76 that you cannot do now? “At 76 I will be able to...”

5.4. After having read the two poems (“ICU” and “Tears”), answer these questions with your team mates. Then, share them with the rest of the class.

1. How are old people described in these poems?
2. Do these old characters resemble more Edwina or Louis? For answering this question complete first the following table

| Edwina is | Louis is |
|-----------|----------|
| - strong | - ill |
| - | - |
| - | - |

3. How would you like to describe your grandparents in your tanka? As Edwina or as Louis?
4. Do you think is good that we treat old people as if they were almost dead? How would you feel if this happened to you?

Figure 1: Discussion activities on the representation of older people

Besides enhancing students’ critical thinking and shedding light on the biased portrayal of older people, these activities act as a scaffold –using the terminology of Wood, Bruner and Ross (1976)– by stimulating students to reflect on how they will represent their

⁶ All these activities can be found in Appendix 7.

grandparent in the tanka. The completion of this final task has been planned with the intention to promote a progression from Low Order Thinking Skills (LOTS) to High Order Thinking Skills (HOTS), following Bloom's Taxonomy (Forehand, 2010). The unit culminates with the final task of writing an individual tanka, which corresponds to the highest thinking skill in Bloom's Taxonomy: creating. However, before reaching the top of the pyramid, students need to do other activities from lower typologies, which will gradually provide them with the necessary tools for writing their own poem.

Indeed, students are provided with one representative model of a tanka, "The Thawing Summer", which is analysed following the "Formeaning Response approach" (Kellem, 2009). According to Kellem (2009), form and meaning cannot be separated when analysing poetry "because to correctly describe and understand a language form –such as a lexical item or grammatical structure– one must consider the form in a meaningful context" (p. 14). The *response* component, derived from the Reader-Response theory, is based on recognizing that if students relate their own experiences and beliefs to a poem, the subject matter becomes more relevant, which enhances the language learning process (Schultz, 2001).

The process of analysing the tanka "The Thawing Summer" combines both 'response' and 'form and meaning' activities. An example of a 'response' activity is found in the exercise 3.2.3 (see Figure 2), in which students are asked to search a picture that represents the poem. This activity helps students express what the poem means to them, and it forces them to move from the linguistic to the pictorial representation, which, according to Kellem (2009) "requires an understanding of the poem's language and themes" (p. 16).

3.2.3. Look for a picture on internet that represents the poem and paste it here:

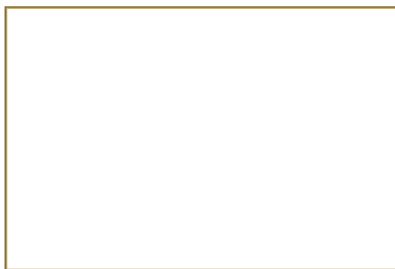


Figure 2: Example of a 'response' activity

The exercise 3.2.1 (see Figure 3) can be considered a ‘form and meaning’ activity, as it focuses attention on specific linguistic items and pushes students to make choices based on a limited context. This “alternative words exercise” (Maley and Duff, 1989, p. 39) is a multiple-choice exercise, in which some words from the poem have been erased. Students must select from a list of three words the most suitable one, taking into account that two of these words have been invented, while the remaining one is the original. This exercise “gives students a chance to look at individual words in the context of the surrounding lines, and to think about fine distinctions in meaning and how vocabulary items work together in the poem” (Kellem, 2009, p. 15). Students will work on collocations (“ice melts”, “frozen hearts”) and also will have the opportunity to discover some rhetoric figures such as the epanadiplosis found in the first line (i.e., “heat” is repeated at the beginning and at the end).

THE THAWING SUMMER

Heat, glorious 1) _____
 Ice 2) _____ on our pink tongues
 3) _____ our skin
 Warming our frozen 4) _____
 My hand 5) _____ nicely in yours.

Claire Dodson

3.2.1. Choose the word that fits better in each place:

| | | |
|------------------|---------------|-------------|
| 1. A) Heat | B) Sun | C) Summer |
| 2. A) Evaporates | B) Disappears | C) Melts |
| 3. A) Freezing | B) Cooling | C) Damaging |
| 4. A) Hearts | B) Arms | C) Teeth |
| 5. A) Matches | B) Fits | C) Holds |

Figure 3: Alternative words exercise

As regards the assessment of the unit, five objectives⁷ adapted from the curriculum are evaluated. The first three objectives are assessed through the creation of an infographic in which students analyse their own tanka: the linguistic competence is evaluated through the use of textual evidences that justify students’ statements, while the digital competence is assessed through the dexterity that students show on the graphic design platform. The fourth objective is assessed through the creation of an individual tanka at the end of the unit, which should present evident signs of being dedicated to an old person. Finally, the fifth objective, which corresponds to the competence ‘learning to learn’, is evaluated through a portfolio.

The knowledge gained in “Aprenentatge i ensenyament de llengües estrangeres” has been of great value when having to choose the most suitable types and instruments of assessment for this unit, which are two rubric and the students’ portfolio. On the one hand, rubrics have been used as the instrument to assess the two final products (i.e., the infographic and the tanka). The rubric used to assess the infographic consists of three criteria: content,

⁷ 1. Comprendre i interpretar poemes breus (tankas); 2. Crear, de forma guiada, una infografia on s’analitza la tanka que l’alumne ha escrit; 3. Utilitzar de forma guiada els recursos digitals en la cerca, organització i presentació d’informació; 4. Produir de forma guiada una tanka dedicada a una persona gran propera, utilitzant un llenguatge poètic; 5. Planificar i organitzar les tasques.

lexical accuracy and visual design, while the criteria to assess the tanka are: content, adequacy to target reader, poetic language, syllable count and lexical accuracy⁸. There are many advantages in the use of a rubric, as it “clarifies criteria in specific terms; shows students not only how their work will be assessed, but also provides guidelines for what is expected; provides more informative feedback than a simple grade; makes scoring more consistent [and] promotes reliability” (Shasha and Spitz, 2002, p. 8).

On the other hand, the portfolio has been used to check students’ ability to work on their own (‘learning to learn’ competence). In this case, the portfolio gathers some of the activities that students have carried throughout all the unit, as well as a final reflection on their process of writing a poem and creating its infographic. Portfolios are a “tool for reflection and formative assessment” (Trujillo, 2010) and a meaningful way of assessment (Hedge, 2010). This type of evaluation is not as stressful as tests and it potentiates students’ creativity (i.e., they can include different materials and formats), critical thinking (i.e., they can choose which ideas they prefer to develop) and autonomous learning (i.e., they have more freedom to organize their time).

Furthermore, self-assessment and peer-assessment are also taken into consideration in this unit. Firstly, students should complete a checklist for their tanka and a self-assessment table for their infographic. According to Dancer and Kamvounias (2005), self-assessment entails many benefits for students, since it fosters the development of meta-cognitive skills, increases self-awareness through reflective practice and contributes to the enhancement of critical reviewing skills (p. 447-450).

Secondly, each student also completes a peer-assessment table (the same one used for self-assessment) evaluating the infographic of one peer. Hence, students can compare their opinions with the judgments of their partners and see if their marks coincide. As Manikandan advocates, peer-assessment benefits students in the sense that it encourages their involvement and responsibility, focuses on the development of students’ judgment skills, and provides more relevant feedback to students as it is generated by their peers (2019, p. 82). Self-assessment and peer-assessment enable students to play a more active role in the evaluation process, which might have a positive impact on their performance, motivation and implication with the unit.

⁸ See Appendix 9 and 10

4.2. Results and Discussion

Before starting to implement the unit, students completed an initial questionnaire (see Appendix 4) to know about their previous knowledge both on the older collective and on poetry. Once the unit had been conducted, students answered a final questionnaire (see Appendix 5) quite similar to the initial one, to check if their perceptions on poetry had been modified. The two questionnaires used both open and closed questions to collect quantitative and qualitative data.

The initial questionnaire was divided into three main thematic sections. The first part focuses on the sociological aspect of the two groups of 2nd of ESO that carry out the didactic unit. It contains two dichotomous questions about the respondents' sex and attendance to extracurricular English classes. The second section comprises six items that enquire about respondents' attitudes towards poetry (both in their L1 and L2). Finally, the third section consists of five items that focus on students' previous knowledge and perception of the older collective, as well as their personal relationship with their grandparents. The post-questionnaire consists of two distinguished sections that deal, respectively, with students' attitudes towards English poetry (to observe if their opinions have changed after the implementation of the unit) and with their opinion about the unit (to know which activities they enjoyed the most and which the least).

According to the initial questionnaire, 61% of the students expressed that they had dealt with older people in a social science project the previous year. However, only a 10% stated that they had studied what Alzheimer is and, given the small percentage of interviewees that answered affirmatively, it is plausible that these students could have obtained information regarding Alzheimer from outside the school context. The vast majority of the students loved to be with their grandparents (80%)⁹ and also most of the teenagers considered that they could learn new things from them (70,7%)¹⁰. The most recurrent activities that students claimed to prefer doing with their grandparents were¹¹: cooking, playing board games, watching TV and speaking. Even if with minor frequency, respondents also included these options: going to the mountain, eating together, making videos, practising sports or learning proverbs. Students' fondness of their grandparents is also reflected in the

⁹ Question 10 of the Pre-questionnaire

¹⁰ Question 11 of the Pre-questionnaire

¹¹ Question 12 of the Pre-questionnaire

last question of the post-questionnaire: 92% of them answered that their favourite activity of the unit was to interview their grandparents and to be in contact with them.

As far as the second objective of this innovation proposal is concerned –introducing poetry to EFL students–, students were inquired about their personal perceptions of: (1) the difficulty of reading poems, (2) their affinity towards English poetry, and (3) their skill at writing a poem. Students were asked about these aspects both in the pre-questionnaire and in the post-questionnaire so as to analyse how their opinions changed after having received direct instruction on tankas and having created their own poetic piece.

Once the unit was finished, some of the students realized that poetry is more complex than what they expected at the beginning (see Figure 4). Results from a survey conducted to EFL university students of education show that “poetry was found to be most or very difficult or intimidating (65%), followed by the prose essays (50%), while short stories were least difficult or intimidating (10%)” (Al-Mekhlafi, 2009, p. 12). Indeed, poetry has generally been considered as something inaccessible and the most elitist of all the literary genres (Finch, 2003). However, contrary to this extended view, most of the students believed that poems were not something difficult to understand before carrying out the unit.

At this point, it must be stated that the question about reading poetry was formulated in general, without specifying the language (L1 or L2): “Do you think reading poems is difficult?”. As the students had never read English poetry before, they probably answered the pre-questionnaire thinking about their mother tongue, but in the post-questionnaire, they might have referred to EFL poetry. Hence, this may provide a plausible explanation for the significant increase in the positive answer of the post-questionnaire question, as reading poetry in an L2 is much more complex than doing so in the mother tongue.

Tankas are not a particularly demanding type of poetry to comprehend, because they are short (they only have five lines) and the message is usually straightforward. However, after having read and analysed two different models of tankas, students realized that poets use figures of speech that might challenge the process of reading a piece of poetry since they impede a literal reading.

Among the reasons that account for the difficulty in dealing with poetry, students mentioned these aspects: intonation, rhyme, metaphors and hidden message.

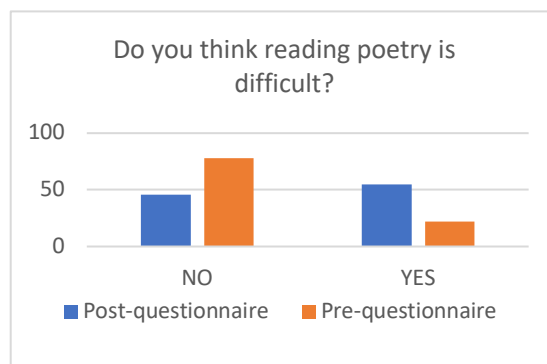


Figure 4: Do you think reading poetry is difficult?

The question that tested students' attitudes towards English poetry was formulated according to the Likert scale (from 1 = completely agree to 5 = completely disagree). As can be seen in Figure 5, students' perceptions of reading poems in English has slightly improved after having implemented the unit. It must be stated, though, that when they were asked about the activity that they disliked the most of the whole unit¹², 98% of them said that it was writing their poem, but no one complained about having analysed and read different models of tankas. This might indicate that they prefer reading poems than writing them.

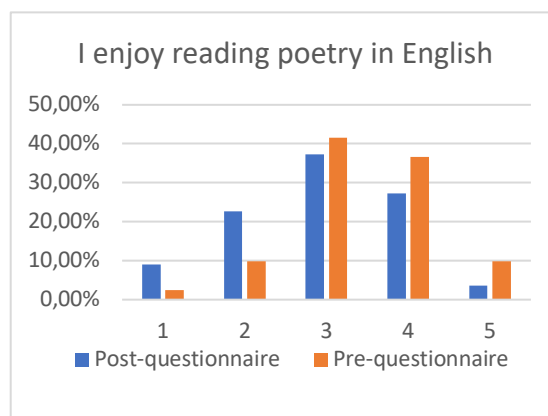


Figure 5: *I enjoy Reading poetry in English*

Writing is an active skill and, therefore, it implies a higher level of cognitive activation than receptive skills (as reading and listening), and this is why it tends to be perceived as more difficult (see Figure 6). Tankas are not bound to the constrictions of rhyme, but students realized that this kind of poems hold a strict syllabic compute: this is probably the factor that made them consider that they could not properly write a tanka. Many

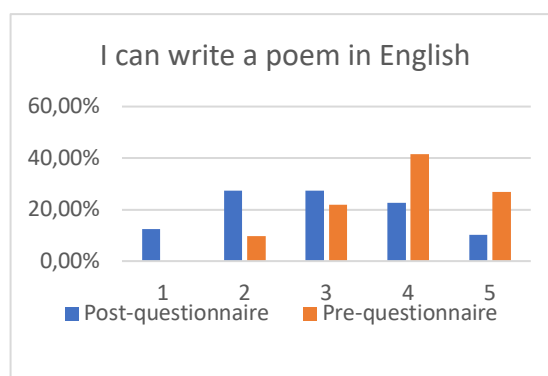


Figure 6: *I can write a poem in English*

students tended to undervalue their final task and they gave themselves a much lower mark than they would have deserved in this question. It is true that students needed to submit a second version to their poem to achieve the stipulated structure, and only very few ones (12,8%) achieved the correct syllabic compute in their first version. Taking into account the circumstances in which they wrote the tanka –confined in their homes, without having the teacher around the classroom to answer their questions and give them the necessary scaffolding–, I felt it would have been unfair not to give them a second chance to improve their poems, after receiving my feedback on their first version.

Only 25 out of the 39 students handed in their tanka, and all their final products can be found in a collective *padlet*¹³. This means that only 65% of the students fulfilled the first objective of the unit (“Write a tanka to one of your grandparents, after having learnt how to

¹² Question of the Post-questionnaire.

¹³ https://padlet.com/marta_gortpaniello/p3z2y9u3yrwoinma

write this kind of poems”), which cannot really be considered a satisfactory percentage. Nevertheless, the conditions in which students carried out the unit must also be taken into consideration when extracting conclusions from these results. Unfortunately, the implementation of my didactic unit coincided with the global crisis caused by COVID-19. As the Spanish government ordered, all the on-site educational activities had to be cancelled the 13th of March as a necessary measure to prevent the propagation of the virus¹⁴. This entailed a reconsideration of how the unit could be implemented and, in this unprecedented situation of forced distant learning, the Internet was adopted as the main communication channel.

During the five weeks that the virtual implementation of the unit took place, students should send the tasks that they had been assigned by e-mail and, moreover, they should also upload them in Moodle (in this way, their English teacher could also have access to their work). At the end of each deadline, the corrections to the closed-ended questions were uploaded in Moodle, so as students could self-correct their exercises. However, individual feedback was provided in the case of open-ended questions through e-mail. Although a regular telematic communication was established with most of the students, a small percentage of them (5%) did not have access to the Internet during the confinement, as they could not use any public source of WI-FI nor borrow any electronic devices from the library or the school.

Besides this small group of students who lacked the means to follow the virtual unit, a quite larger percentage of students (30%) did not deliver their tasks regularly, in particular the most demanding activity: writing their own tanka. It is much more complex to monitor and control the work of students when there are no on-site classes and, consequently, it is also difficult to guess why 30% of the students did not complete the final product. The reasons that might account for this large percentage of withdrawal can be multiple: maybe students did not like to write a tanka, they found it too difficult, they had other things to do

¹⁴ [E]n el ámbito de la educación obligatoria, debe tenerse en cuenta que la interrupción de las actividades lectivas presenciales en los centros educativos, que pudiera adoptarse como medida de contención sanitaria, obliga a la modificación del calendario escolar establecido por cada administración educativa, en el marco de la norma básica fijada por la Ley Orgánica 2/2006, de 3 de mayo, de Educación, con el fin de que por las citadas administraciones se pueda ordenar de una manera flexible el desarrollo del curso escolar, con la combinación de actividades no presenciales que resulten adecuadas (*Boletín Oficial del Estado*: “Real Decreto-ley 7/2020, de 12 de marzo, por el que se adoptan medidas urgentes para responder al impacto económico del COVID-19”).

at home, they perceived the activity as unimportant, they knew they would still pass the subject without handing in the task, or simply a combination of all these motives.

Concerning the educational impact of this unit, introducing poetry to EFL students can have a major effect on students' English learning process. As it has been shown in section 3.2, learning poetry enhances learners' linguistic knowledge of their L2 (Smith, 1972). In this case, students improved the pronunciation of some words by learning their number of syllables and checking how they are pronounced in the dictionary (e.g., "tongues") and, moreover, they learnt some new vocabulary from the analysed tankas (e.g., "thawing"). Besides, learning poetry gives insight into the cultural world of the target language (Carter and Long 1991; Titus, 2017). In this unit, the English language is used as a means to give visibility to other cultures and, most specifically, to the Japanese one through its traditional type of poetry: the tanka. Finally, introducing literature to the EFL classroom potentiates creativity (Carter and Long 1991), which is made evident in the final products of the students (see Appendix 6).

Raising ageing awareness in the high schools also has a relevant impact on students' education, as it entails, at least, two main benefits. Firstly, students become more familiar with the social reality in which they live, and they gain insight into the upcoming demographic change (United Nations, 2015). During these weeks, the students of 2nd of ESO have come to know some of the symptoms of cognitive diseases, such as AD, and the considerable impact that this condition has on the older collective. A second benefit of raising ageing awareness is that teenagers learn how to detect pervasive negative attitudes about older persons and avoid the prejudicial stereotypes and the discrimination of this collective (Alant and Geyer, 2015). During these sessions, students fostered their empathetic skills and they might have strengthened their relationship with their grandparents, as they needed to call (or visit) them, at least, twice to complete some of the activities of the dossier (2.7 and 4.2).

5. CONCLUSIONS

The unit presented in this dissertation aimed at filling two existing gaps in the current educational context. On the one hand, the lack of information in our society, and particularly among teenagers, about the older collective and cognitive diseases such as dementia. On the other hand, the absence of literary works –and poetry, in particular– in the EFL classroom. In order to solve these two gaps observed in two groups of students of 2nd of ESO from Lestonnac, a Task-Based Learning (TBL) unit was implemented. At the end of the unit, students needed to write a tanka dedicated to one of their grandparents and, finally, all their poems were posted on a webpage to encourage readers to make a donation for Alzheimer's Research.

I think I have achieved to properly design a TBL unit that helps students to better comprehend what dementia is and to introduce them to the literary realm of poetry. The unit deals with the literary dimension that, although it is one of the key competences stated in the official curriculum of Secondary Education, is largely absent from the EFL classroom. The unit also contemplates formative assessment (mainly through self-assessment and peer-assessment) that became particularly meaningful in the virtual context in which the unit was implemented. The reason is that, as students needed to work on their own in their homes, formative assessment helped them to reflect on their effort and results. Another strength of my dissertation is that, as far as I am concerned, I have sustained my innovation proposal with a wide theoretical framework. The references consulted have been of crucial importance to situate ageing in the socio-educational field and to define the role of poetry in the EFL secondary curriculum.

However, I have not been able to implement the unit on-site class because, due to the COVID crisis, the Spanish government ordered that all the educational activities had to be cancelled the 13th of March to prevent the expansion of the virus¹⁵. Fortunately, I was able to successfully carry on with the implementation of my didactic unit in a virtual way, but this entailed some drawbacks. In the first place, it was more difficult to supervise the work of the students and, in some cases, it was not possible to make sure that they completed the requested tasks. Apart from that, it is almost impossible to tell if students wrote the poems on their own, or if they received external help. Finally, the explanations of the tasks had to be delivered by videos and written messages, and the fact of not having the students in front

¹⁵ *Boletín Oficial del Estado*: “Real Decreto-ley 7/2020, de 12 de marzo, por el que se adoptan medidas urgentes para responder al impacto económico del COVID-19”).

of me made it impossible to know if they had truly understood (or even read) the instructions. Maybe this could explain why so few students were able to hand in an accurate first version of the tanka and, hence, I decided to give them a second chance to improve their poems. Having said that, it should also be stated that most of the students that carried out this unit (70%) attend English extracurricular lessons and, therefore, their level of English is, almost certainly, higher than the average students from second of ESO. This is probably related to the fact that Lestonnac is a non-public school that mainly accommodates families from higher social status who can pay for extra-curricular lessons.

Hence, and due to the extraordinary conditions in which the unit was implemented, one should avoid making generalizations from the results obtained in this dissertation. In the future, this project could be expanded with the implementation of a similar unit in a face-to-face context. In order to validate and enrich the conclusions reached in the present dissertation, the unit should be implemented in more groups of students, from high schools of different socio-economic nature. Moreover, it would also be interesting to introduce students to other types of poems, such as 'blackout poetry' or 'found poems', to compare if students' attitude towards poetry would change after discovering other varieties of this genre. In this way, it would be possible to overcome the abovementioned weak points of this dissertation.

At this point, I would like to mention that, by designing and implementing the present innovation proposal, I have been able to directly see the applicability of relevant concepts studied in the master. The knowledge gained in "Aprentatge i ensenyament de llengües estrangeres" has been of great help when having to choose the instruments of assessment for the unit. The sessions devoted to teaching literature in "Complements per a la formació de llengües estrangeres" made me realize that our educational system is in a compelling need of reconsidering the treatment of poetry in the EFL classroom. Besides, in "Societat, família i educació" I became conscious of the current demographic change caused by the rapid increase in older population, which made me think that teachers should give visibility to this vulnerable collective, frequently ignored and even illtreated. The sessions devoted to questionnaires in "Innovació docent i iniciació a la investigació educativa en llengües" have also been really useful for my proposal and, moreover, after completing the third assignment of this subject –which consisted in analysing two TFMs– I knew better what was expected from the present dissertation.

To conclude with, this dissertation has extremely enriched my training as a future teacher. Firstly, it has given me the opportunity to become acquainted with Task-Based

Learning and to verify that students work more motivated when they do not follow a regular coursebook. After reading the tankas of the students I realized that, although the preparation of didactic materials is time-consuming, every effort has its compensation. Secondly, I have become acquainted with more innovative ways to teach poetry in the secondary EFL classroom. Letting students express their feelings and opinions about a poem might become a more attractive way for them to approach poetry rather than following the traditional methodology based either on the form or on the context. Finally, I have realized that, in our contemporary society, there still persist deep-seated prejudices towards later life and, if teenagers gain consciousness of them, they might help to counteract the social discrimination of the older collective.

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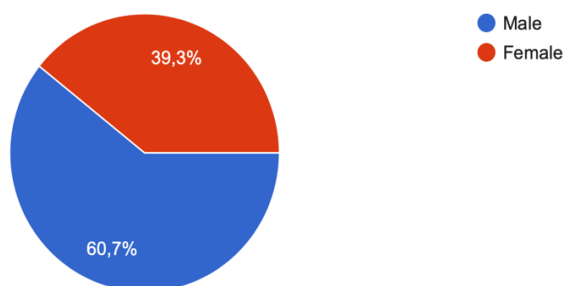
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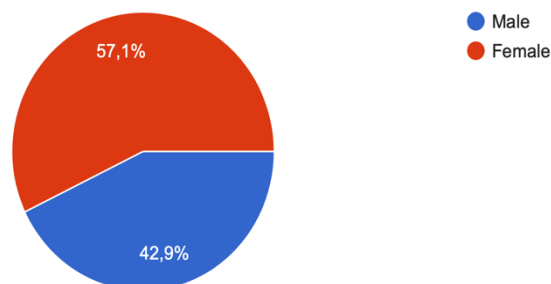
7. APPENDIX

7.1. Sociological differences between the two groups

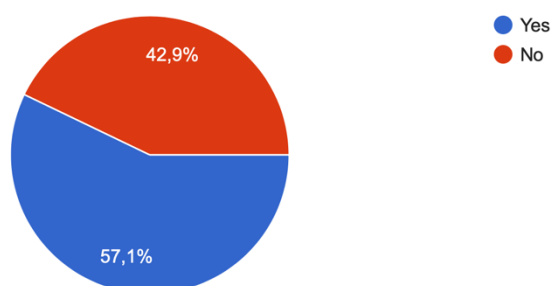
Gender 2nd B



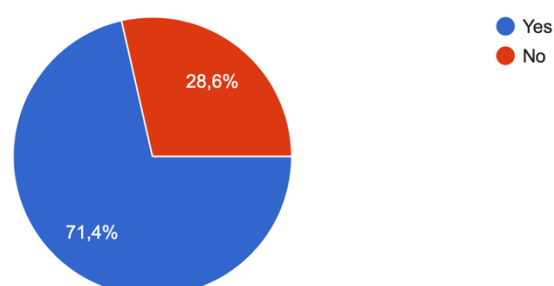
Gender 2nd A






Extracurricular English lessons 2nd B




Extracurricular English lessons 2nd A



7.2. Outline of unit 5 from *Mosaic 2*

| Contents | | | | |
|---|--|--|--|--|
| | Vocabulary | Grammar | Reading | |
| Unit 5 Young and old    Warm-up video: Eliza Rebeiro | 59 <ul style="list-style-type: none"> Life stages 60 Verbs: lifestyle 62 | <ul style="list-style-type: none"> can, can't, could, couldn't 61 Comparative and superlative adverbs 63 allow 65 less ... than, the least, (not) as ... as 67 Grammar animations | <ul style="list-style-type: none"> Blog posts: Inspirational lives 60 | |
| Listening | Speaking | Writing | Culture | CLIL |
| <ul style="list-style-type: none"> Live well, be happy 62 | <ul style="list-style-type: none"> Expressing opinions 66 Say it: Linking words 67 Interactive video: Kit's travels | <ul style="list-style-type: none"> A comparison review 68 Look at language: Adverbs of degree 68 | The UK: Britain's Got Talent 64 Culture video: vInspired | Literature and The Arts: The history of theatre 127 |

7.3. Grammar section from *Mosaic 2*



Grammar *can, can't, could, couldn't*

i Grammar animation

6 Match sentences 1–4 to A–D.

- 'James **can** do street dance really well.'
I know. But he **can't** sing at all!
- 'Mum, **can** I go to the concert with Laura?'
'No, you **can't**.' You need to finish your homework.'
- '**Could** you swim when you were three?'
'No, I **couldn't**, but I **could** swim when I was four!'
- '**Could** you stay up late when you were younger?'
'No, I **couldn't**. But only on New Year's Eve!'

| | |
|-------------------|----------------------|
| A present ability | C present permission |
| B past ability | D past permission |

i Grammar practice

7 Choose the correct option to complete the rules.

- The form of 'can' and 'could' is the *same* / *different* for all subjects.
- We *always* / *never* use 'to' after 'can' and 'could'.
- We *always* / *never* use 'do' or 'don't' in questions or negatives with 'can' and 'could'.

8 In your notebook, complete the dialogues with *can, can't, could* or *couldn't*. Then answer the questions.

A (1) children start work at fourteen when you were young, Grandpa?
Yes, they (2) .
And (3) they get married?
No, they (4) ! Not until they were sixteen.

B (1) you drive when you were eighteen, Mum?
No, I (2) . I only learned to drive when I was 30.

C (1) we take our drinks into the museum?
No, I'm sorry, you (2) .

D (1) you play the violin well, Luke?
No, I (2) but I'm having lessons.


Which dialogues are about:

| | |
|---------------------|-----------|
| 1 permission A, ... | 3 present |
| 2 ability | 4 past |

9 In your notebook, complete the text with *can, can't, could* and *couldn't*.

Chao Mu-ho was born in China on 4th July 1912. As a young man, Chao (1) do calligraphy and he loved learning, so he went to university. Chao moved to Taiwan when he was middle-aged. He got a job as a teacher and he worked in the same school until he retired at the age of 65. Then he worked as a volunteer in a local hospital until they told him he was too old and he (2) work there any longer. So, Chao decided to study again. He passed the university entrance exam, and the university said he (3) study there. He got his second degree at 91 and a master's degree at 98. Now Chao is a very elderly man, but he (4) still do calligraphy today. He lives alone and works in his garden, but he (5) climb the stairs so easily any more!

D



Max Rojas is from Argentina. When he was a child, he spent a year in hospital after a serious accident. He told his mother, 'I **can't** walk now, but one day I will. And then I'm going to ride my bike around the world.' **Fortunately**, he recovered, and achieved his dream. He cycled 24,000 km, from Venezuela, through Argentina to Brazil. Max's story shows us that nothing is impossible.

Language in action

10 Use the ideas to ask and answer questions about what you can / can't do now and what you could / couldn't do in the past.

play computer games every day play a musical instrument
ride a bike sail a boat speak or write a foreign language
spell well stay out late swim

'Can you ride a bike?' 'Yes, I can.'

'Could you ride a bike when you were seven years old?'
'Yes, I could ride a bike when I was three!'

7.4. Pre-questionnaire

1. Gender: Male ____ Female ____

2. Do you go to English extracurricular lessons (Academy, private teacher...)?

3. Do you think reading poems is difficult?

YES ____ WHY?

NO ____

4. I enjoy reading poetry in my own language

Agree 1__ 2__ 3__ 4__ 5__ Disagree

5. I enjoy reading poetry in English

Agree 1__ 2__ 3__ 4__ 5__ Disagree

6. I can write a poem in my own language

Agree 1__ 2__ 3__ 4__ 5__ Disagree

7. I can write a poem in English

Agree 1__ 2__ 3__ 4__ 5__ Disagree

8. What language skill(s) do you think you will improve by studying poetry? You can circle more than one:

a) Speaking b) Listening c) Writing d) Reading

9. Have you talked in some subjects about older people?

YES ____ which subject? _____ NO ____

10. Have you studied in the high school what is Alzheimer's?

YES: _____ NO ____

11. I enjoy being with my grandparents

Agree 1__ 2__ 3__ 4__ 5__ Disagree

12. I can learn new things from my grandparents

Agree 1__ 2__ 3__ 4__ 5__ Disagree

13. Mention 3 activities that you enjoy doing with your grandparents:

7.5. Post-questionnaire

1. Now do you think reading poems is difficult?

YES____ WHY?

NO____

2. I enjoy reading poetry in English

Agree 1__ 2__ 3__ 4__ 5__ Disagree

3. I can write a poem in English

Agree 1__ 2__ 3__ 4__ 5__ Disagree

4. What language skill(s) do you think you have improved by studying poetry? You can circle more than one:

Speaking b) Listening c) Writing d) Reading

-
5. What 2 things have you liked the most of this unit?

-

-

6. What 2 things you didn't like about this unit?

-

-

7.6. Selection of students' tankas

Forever Grandma

Our days and nights
More than one kiss in your hands
My heart in your arms
My love to you never stopped
Thanks for all the things I've learned

My Grandma's Heart

My ears hear your voice.
My mind remembers your love.
My eyes see the joy.
My mouth can still talk to you.
My heart will always stay here

My Grandma

I love you, grandma
You are always in my heart
Smell like fresh tulips
You look like me when you smile
So clever and generous.

Thanks, Grandpa

Grandfather, thank you
You made me a good person
You gave me your hand
You guide me in this travel
Now it's time to go alone.

A Perfect Grandpa

You have what I need
Cause you have experience
With your big red heart
And your great intelligence
Never stop being like you.

My Grandpa

You are my favorite
You look like a brilliant star
You smell like a rose
Grandfather, you are the best
You make me feel a lucky child.

The Poppies of my Grandma

When I was a child
My hands were cold like icebergs
The candles warmed me.
When the day was dark and black
Poppies always cheered me up.

My Lovely Grandpa

You are wonderful
My eyes intertwine with yours
And see your beauty
Your hope and happy laughs
I love you so much, my dear.



7.7. Remember me: Can we help people with dementia?

Foundation Pasqual Maragall is looking for volunteers who help them to investigate Alzheimer. Are you ready to help this scientific team to fight this disease? All the class will create a webpage full of amazing poems to encourage people to make an economic donation. Let's write a poem that your grandparents will never forget!

Objectives:

- Write a tanka to one of your grandparents, after having learnt how to write this kind of poems.
- Prepare an attractive infographic analyzing and interpreting your tanka. You will design it with Canva.
- Plan and organize your tasks. You will gather some of the activities in a portfolio, and you will include a final reflection in it.

ASSESSMENT CRITERIA

PORTFOLIO ACTIVITIES

1. Summary of M mo film (p. 3-4)
2. Table can-can't-could-couldn't of the grandparents (p. 8)
3. Tanka "The Thawing Winter" (p. 12)
4. Interview to your grandparents focusing on the senses (p. 15)
5. Definition of 9 words related to poetry (p. 16)
6. Your tanka + infographic + reflection (p. 21)

LEGEND:

Extra activities

Homework

Activities that must be included in the portfolio

1. MÉMO

1.1 Look at the following questions and share your answers with your partner:

What is Alzheimer's?

Do you know someone that suffers from Alzheimer's?

What 3 things a person with Alzheimer's can do?

-
-
-

What 3 things a person with Alzheimer's cannot do?

-
-
-

1.2. Now you will watch an animated film about a grandpa of around 75 years old who suffers from Alzheimer's. Before watching the video, try to guess the following questions:

1. Where do you think he lives?

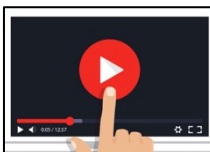
1. Alone in his house
2. In a care home
3. In the house of his daughter or son

2. What strategy do you think he uses to remember things?

1. Write things down on small pieces of paper
2. Call someone asking for help
3. Nothing: he does not make any effort to remember

3. What problem do you think he will have?

1. He will forget who her daughter is
2. He will not know how to go back to his house
3. He will repeat the same sentence many times and her daughter will get angry



<https://www.youtube.com/watch?v=CyGGpsbN55A>

Now check your answers. How many did you guess correctly? ____ / 3

1.3. Comment these questions with your partner and share them with the rest of the class:

1. How do you feel after having watched the film? Write in the blackboard a list of adjectives that gather the feelings of all the class.
2. After what has happened, what would you do if you were Nina?
3. Should Louis live alone or not?

1.4. Seat in groups of three and write in between 8 and 16 lines what happens in the video. You can use your computer to watch it again. You need to include this writing in your portfolio.

TIP!

The following questions might help you to write the summary:

What is the name of the daughter?

What does Louis need to buy?

Why does Louis start to see things blurred?



Mémo is a short film

1.5. Extra activity 1: have a look at the Pasqual Maragall website and write on your portfolio three new things you have learnt about Alzheimer's:
<https://fpmaragall.org/en/alzheimer-disease/alzheimer-disease/>

2. WHAT OLDER PEOPLE CAN DO?

MODAL VERBS: CAN – CAN'T – COULD – COULDN'T

2.1. What actions do you think people over 85 years old can do? What they can't do?

| CAN: They can... | CAN'T: They can't... |
|-----------------------------|---------------------------|
| They can read the newspaper | They can't run a marathon |
| 1. | 1. |
| 2. | 2. |
| 3. | 3. |
| 4. | 4. |

Join in pairs and mimic your activities. You cannot say if old people can or can't do these actions: your partner has to guess it! Complete the following table with the actions of your mate:

| CAN: They can... | CAN'T: They can't... |
|------------------|----------------------|
| 1. | 1. |
| 2. | 2. |
| 3. | 3. |
| 4. | 4. |

2.2. Practice the use of modal verbs of ability in the following activity:

<https://www.englishexercises.org/makeagame/viewgame.asp?id=12870#a>

GRAMMAR BOX

Choose the correct option to complete the rules

1. The form of 'can' and 'could' is the *same* / *different* for all subjects
2. We *always* / *never* use 'to' after 'can' and 'could'
3. We *always* / *never* use 'do' or 'don't' in questions or negatives with 'can and 'could'

2.3. Read the following text and complete the activity below:

Edwina Brocklesby: triathlete, 76, Kingston-upon-Thames

I didn't do any exercise at all until I was 50. I remember trying to do a long-jump at university and I **couldn't** (1) move for two weeks afterwards. So that was the end of my athletics career. And then I had three children and I was busy with my job, so I **couldn't** (2) practice sport.

One day, I went to see an old friend who was running a marathon. I thought that would be fun to do, at least, half of it. My husband laughed at the idea and said I **couldn't** (3) finish it. It's good to have a challenge like that! Then, I decided to run my first half marathon.

My husband died when I was 52. At that moment, I started running with a small group of friends. Running with them helped me to forget about my sadness. When I was with them, I **could** (4) talk if I wanted to, or I **could** (5) be silent: they let me choose.

I ran my first marathon in 1996, when I was 53. I had problems in my knees and I decided to try other sports apart from running. I started cycling and swimming as they're less painful for the knees. When I started swimming, I **couldn't** (6) cross the swimming pool! But I trained hard to improve, and now I **can** (7) swim more than 2 km. I compete in a senior category now, and younger athletes **cannot** (8) compete against with me.



Classify the 9 verbs painted in red according of what they express. Write just the numbers, from 1 to 8 in the section they belong:

- A. Present ability:
- B. Past ability:
- C. Present permission:
- D. Past permission:

2.4. Do you want to know a little bit more about this fascinating woman? Have a look at the following video <https://www.youtube.com/watch?v=pAxCvtF5e64> and complete the text with ‘can – can’t – could – couldn’t’:

When Edwina was 52 she _____ do half a marathon but she _____ do an Ironman. Now, that she is 76, she _____ do marathons, triathlons and Ironman triathlons. She has created a charity program called “Silvership” and she has received an award for her initiative. People in charity Silvership _____ socialize and exercise together. People who do not live in London _____ join the group.

2.5. Class discussion. Think in pairs about these questions and share your answers with the rest of the class:

- a) Do you think Edwina is a successful person? Why?
- b) How do you imagine yourself at her age (76 years old)?
- c) What things you think you will be able to do at 76 that you cannot do now? “At 76 I will be able to...”

2.6. Use of can, could and be able to. Read the text of the box and complete the sentences below according to your own personal information:

TIP!

Past (could) > Present (can) > Future (will be able to)

Example in positive: When I was one year old I *could* sleep all the day / Now I *can* speak English / At 20 years old I *will be able to* drive.

In positive:

- When I was _____ years old, I
- Now I....
- At _____ years old, I....

In negative:

- When I was _____ years old, I
- Now I....
- At _____ years old, I

2.7. HOMEWORK: Use the ideas below to ask your grandpa/grandma what they can or can't do now, and what they could or couldn't do when they were your age (13-14 years old). You can add more questions if you want! Remember to translate their answers to English.

You need to include this activity in your portfolio.

| | |
|---------------------|---------------------------|
| play computer games | speak English |
| drive a car | stay out late |
| swim | play a musical instrument |

| NOW | IN THE PAST |
|------------------------------------|--|
| - Can you play computer games now? | -Could you play computer games when you were 14 years old? |
| -... | -... |
| | |
| | |
| | |
| | |
| | |
| | |
| | |

3. DISCOVERING TANKAS

3.1. Sit in groups of 3. You can choose the people of your team: you will be working together for some days. Answer these questions with your mates and, after that, share your opinions with the rest of the class:

Do you like poetry?

Which poets do you know? (they can be of any nationality)

Do you think it is difficult to read poetry? Why?

And to write it? Why?

3.2. Read the following poem (it is a type of poem called tanka) and answer the questions with the help of your p:

THE THAWING SUMMER

| | |
|----------------------------------|---------|
| Heat, glorious 1)_____ | = 5 |
| Ice 2)_____ on our pink tongues | = _____ |
| 3)_____ our skin | = _____ |
| Warming our frozen 4)_____ | = _____ |
| My hand 5)_____ nicely in yours. | = _____ |

Claire Dodson

3.2.1. Choose the word that fits better in each place:

- | | | |
|------------------|---------------|-------------|
| 1. A) Heat | B) Sun | C) Summer |
| 2. A) Evaporates | B) Disappears | C) Melts |
| 3. A) Freezing | B) Cooling | C) Damaging |
| 4. A) Hearts | B) Arms | C) Teeth |
| 5. A) Matches | B) Fits | C) Holds |

Poets sometimes use a difficult vocabulary to make people pay attention to the message. Poets choose special words that we normally do not use every day to make their poems more beautiful. Don't worry if you do not understand all of them 😊

VOCABULARY BOX:

Which words you did not know? Go to Wordreference and translate them into Spanish:

3.2.2. Choose the word that fits better in each place:

- a) How many people appear in the poem?
- b) What season is it?
- c) What type of food appears in the poem?
- d) What is the main topic (theme) of the poem?

3.2.3. Look for a picture on internet that represents the poem and paste it here:



3.2.4 Questions on form

- a) Who is the writer?
- b) What is the title of the poem?
- c) How many lines does the poem have?
- d) Does it have rhyme?
- e) Count the syllables of each line and write them next to the poem. Separate the syllables using this symbol / (Example: Heat / , glo/ri/ous / heat = 5 syllables)
- f) How many syllables does the poem have in total?

3.3. Now watch the power point that the teacher has prepared for you and complete the questions below:

1. Where does the Tanka come from?
2. How many lines does a Haiku have?
3. How is it called the “narrator” of a poem?
4. What is an antithesis?

- Example in the poem:

5. What is a metaphor?

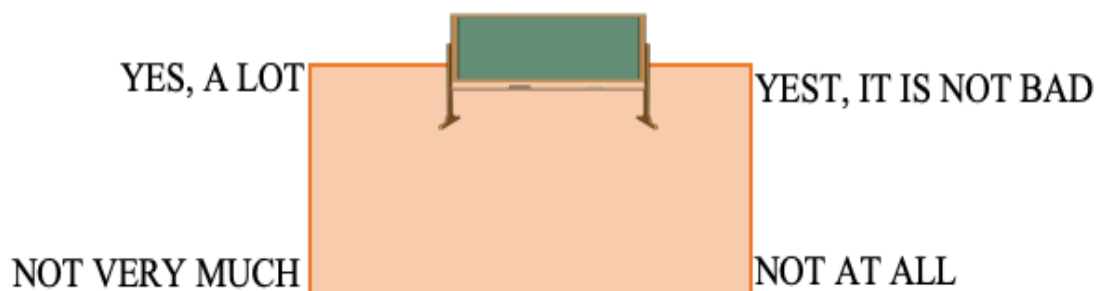
- Example in the poem:

6. What is an epithet?

- Example in the poem:

After knowing this information, maybe you would like to change some of the answers of the page before related to “The Thawing Summer”.

3.4. Four corners: did you like this tanka? Go to your corner according if you have liked the tanka or not. You need to justify your opinion. There are four options:



3.5. Extra activity 2: there is a Catalan poet (he was born in Lleida) who also wrote some tankas. There is a high school in our city with the name of this poet. He lived between 1910 and 1942. Analyze ONE of his tankas following the steps we have done in class. As his poems are written Catalan, your analysis can also be in Catalan. Include your analysis in your portfolio.

3.6. HOMEWORK: Time to work individually! Now write a new version of this poem, but placing it in winter. Remember to count the syllables: each _ correspond to 1 syllable. Accompany your poem with a picture. Once you finish, include this version (with the picture!) in the portfolio.

THE THAWING WINTER



Cold, _ _ _ cold

Fire _ _ _ _ _

Heating _ _ _

Warming _ _ _ _ _

My _ _ _ _ _



4. STRATEGIES FOR BECOMING GREAT POETS

4.1. COUNTING SYLLABLES

Sit with the members of your group, you will need to work together in this activity. As you have seen, tankas follow a clear structure and have a specific number of syllables. You need to learn the rules to divide words into syllables. These resources will help you:

- <http://www.mrsjudyaraujo.com/wp-content/uploads/Syllabication-Rules-1.pdf>
- https://www.youtube.com/watch?time_continue=3&v=qu51ECdLkIU&feature=emb_logo

Now, divide the following words into syllables:

- | | |
|----------------|--------------|
| 1. Treasure | 7. Below |
| 2. Favorite | 8. Country |
| 3. Home | 9. Nothing |
| 4. Coincidence | 10. Bite |
| 5. Scientist | 11. Approach |
| 6. Vacation | 12. Diet |

Use this link to check your answers: <https://www.hyphenation24.com/?term=glorious>

Join in groups of four and play the game of creating words from syllabic clusters that your teacher will give you. Write down all the possible combinations that you have found. Each invalid word will cut down 3 points! At least, you should find 10 words:

Numbe of points:




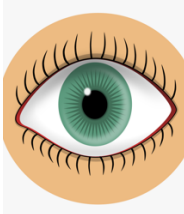

Raking in the class:

4.2. APPEALING TO THE SENSES



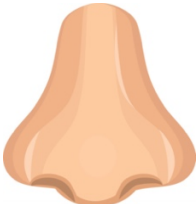
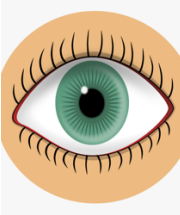

Poets use many words that appeal to the senses. Look at the following poem and classify the orange words according to what sense they refer in the table below:

What is poetry? Who knows?
 Not the rose, but the **scent** of the rose;
 Not the sky, but the **light** in the sky;
 Not the fly, but he **gleam** of the fly;
 Not the sea, but the **sound** of the sea;
 Not myself, but what makes me
See, **hear** and **feel** something that prose
 Cannot: and what it is, who knows?
 ~Eleanor Farjeon

Once you have located the words of the poem in the table, add more words that refer to each of the senses:

| TASTE | HEAR | SMELL | SEE | TOUCH |
|--|--|--|---|--|
|  |  |  |  |  |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |

Individual task: you need ideas to include in your tanka that appeal to the senses. Prepare some questions for your grandparents that refer to them. Write one more question in the second column of the table. You can change the question given as an example if you don't like it. You will probably ask the questions in Catalan or Spanish to your grandpas, but you need to translate their answers into English when you finish the interview.

| SENSE | QUESTIONS | ANSWERS |
|---|--|---------|
|  | What did you eat for breakfast when you were a child? | |
| | | |
|  | What is your favourite sound? | |
| | | |
|  | What smell makes you feel at home? | |
| | | |
|  | 1 If you were a flower, which one would you be? | |
| | | |
|  | <p>This is not a question!!! This is for you:</p> <p>Take the hand of your grandpa / grandma. How is the hand? How do you feel it? (cold, soft...)</p> | |

Homework: Call/meet the special person you want to dedicate the poem and ask him/her the questions that you have prepared. Translate the answers into English! Include the table in your portfolio.

5. ANALYSING TANKAS

5.1. Revision of vocabulary. Play three in a row in pairs. To achieve one place, you need to define the word in it:

| | | |
|----------------|------------------|-------------------|
| Tanka | Rhyme | Haiku |
| Poetic persona | Syllabic compute | Figures of speech |
| Antithesis | Metaphor | Epithet |

When you have finished, write the definition of the previous words in your portfolio.

5.2. At the end of the unit you will prepare an infographic of your own poem. Today we will see what is an infographic and which parts it should contain.

1. Title
2. Poem
3. Separate the lines in syllables and count them
4. Present the basic elements of meaning: people, setting and time
5. Explain the meaning
6. Signal some figures of speech
7. Signal words that appeal to the senses
8. Include one or two pictures

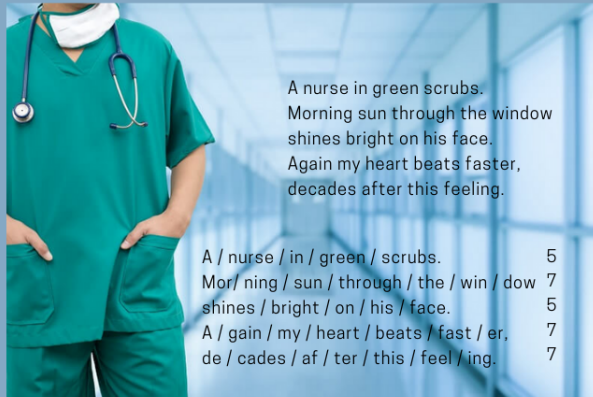
Now, work in groups of three. Read the following poem and try to locate in the infographic the 8 aspects of the list:

How do you say ICU in your language?

| |
|--|
| ICU A nurse in green scrubs. Morning sun through the window shines bright on his face. Again my heart beats faster, decades later this feeling. LB |
|--|

ICU

BY LB



BASIC ELEMENTS

People



A nurse: A nurse in green scrubs

A male character: his face

The poetic persona: my heart

Setting

Hospital



Time

Morning



WHAT IS GOING ON?



The poetic persona remembers the day when an important person he loved died in the hospital. Probably, this man was his father. After many years, the son still remembers the day of his father's death.

POETIC LANGUAGE

Figures of speech

Antithesis: "Morning sun through the window / shines bright on his face"

The sun is full of life and brightness but the man is dying and is losing his energy

Sensorial words

Sun
Shines bright
Green



Hear beats



5.3. Now work with the members of your group. Read the following poem and write, in a white sheet of paper, the information that you should present in an infographic.

TEARS
 Tears roll down her eyes
 She trembles, shivers and sighs
 Goodbyes are forever
 Never again to be seen
 Death breaks the toughest of hearts
 Marckincia Jean

5.4. After having read the two poems (“ICU” and “Tears”), answer these questions with your team mates. Then, share them with the rest of the class.

1. How are old people described in these poems?
2. Do these old characters resemble more Edwina or Louis? For answering this question complete first the following table

| Edwina is | Louis is |
|-----------|----------|
| - strong | - ill |
| - | - |
| - | - |

3. How would you like to describe your grandparents in your tanka? As Edwina or as Louis?
4. Do you think is good that we treat old people as if they were almost dead? How would you feel if this happened to you?



6. WRITING YOUR TANKA

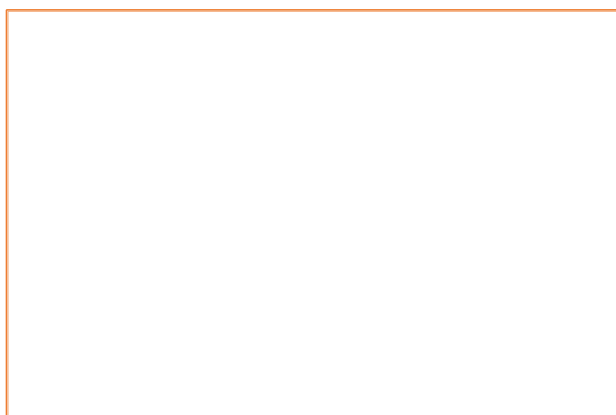
7.1. Plan and create your tanka. Before starting your poem, you should have into account the checklist that indicates how to create a good tanka (it is in the next page).

You can write here the first version:




And here the final version:

Have you found a picture that matches the poem?











If you want to have a good mark, make sure you can tick all the questions:

| | | |
|-------------------|--|---|
| CONTENT | |  |
| Addressee | Does the poem present signs of being dedicated to an old person? Does your poem move your grandfather / grandmother? This means if the poem would make he or she almost cry of emotion. | |
| Figures of speech | Have you included at least 1 figure of speech? (If you include 2, you will opt to a higher mark). | |
| Appeal to senses | Do you appeal to at least one of the senses? (If you appeal 2 times to the senses, you will opt to a higher mark) | |
| FORM | | |
| Syllabic compute | Does it follow the pattern 5-7-5-7-7? Have you revised the syllabic compute? | |
| Images | Have you accompanied your tanka with an image? Does the image match with the poem? | |
| Language Use | Have you revised the grammar and spelling? | |

7. PREPARING AN INFOGRAPHIC

7.1. Prepare an infographic analyzing your poem with Canva. Have a look at the model of ICU we worked in class to make sure you include all the information needed. Try to create an incredibly attractive design! Once you finish, complete the following self-assessment table. Then, exchange your infographic with the one of your partner and complete the second table according to the mark you would give to his / her infographic. Your partner will do the same with yours.

| SELF-ASSESSMENT points | 4  | 3  | 2  | 1  |
|---|--|--|--|--|
| Separates the syllables correctly | | | | |
| Explains the meaning of the poem | | | | |
| Explains the basic elements of the poem (people, setting, time) | | | | |
| Finds some figures of speech | | | | |
| Finds some words that appeal to the senses | | | | |
| Includes an adequate picture | | | | |
| Uses an attractive visual support | | | | |
| TOTAL POINTS | | | | |

| PEER-ASSESSMENT points | 4  | 3  | 2  | 1  |
|---|--|--|--|--|
| Separates the syllables correctly | | | | |
| Explains the meaning of the poem | | | | |
| Explains the basic elements of the poem (people, setting, time) | | | | |
| Finds some figures of speech | | | | |
| Finds some words that appeal to the senses | | | | |
| Includes an adequate picture | | | | |
| Uses an attractive visual support | | | | |
| TOTAL POINTS | | | | |

What do you have liked the most of his / her infographic?

Finally, send your poem and your infographic to this email: lestonnactanka@gmail.com. Once the poems are all updated in the webpage, you will be able to vote the tanka that you prefer. Poems will be anonymous, so you will not see the name of the person who has written it: your vote must be made on the poem itself, not on the writer!

8. LET'S SEE WHAT YOU REMEMBER

Let's vote for your favourite tankas! Go to the following webpage: https://padlet.com/marta_gortpaniello/wm5j37uo6sm5 and read all the tankas you see.

My favourite three tankas are:



Why have you voted them?

- 1:
- 2:
- 3:

Play the following Kahoot to revise the most important concepts you have learnt in this unit: <https://play.kahoot.it/v2/lobby?quizId=c82e82b4-2350-4ced-bf94-ce6c2bf95028&startTime=1582974096266&randomiseAnswer-Order=true&gameMode=ghost>

Finally, you have the rest of the class time to write a reflection about this unit, and the process of creating your tanka and its infographic. These are some ideas that you can include in your reflection:

- The mark that you would give to yourself considering the rubrics you have completed
- The difficulties
- The easiest aspects
- Would you like to make any change to improve your tanka or infographic?
- Have you liked writing a poem? Why / why not?
- What activities have you enjoyed the most? Why?
- What activities have you enjoyed the least? Why?

You need to include this reflection in your portfolio.

7.8. Learning Unit Syllabus

| | | | | | | |
|------------------------------------|---|---|------|--|-------------------|---|
| 1.- TITLE | | Don't forget me! Can we help people with dementia? | | | | |
| 2.- CONTEXTUALIZATION / SUMMARY | | Our society is getting demographically older, but the ageing population is becoming socially silenced. Dementia is a common cognition among older people but, unfortunately, high schools do not normally raise awareness of this problem that might affect some of the students' grandparents, relatives or acquaintances. This unit intends to sensitize teenagers to this feeble collective by strengthening the family links with grandparents. At the same time, it wants to introduce students to a simple form of poetry from Japan: Tankas. They will dedicate one tanka to their grandma / grandpa and, afterwards, all the tankas will be uploaded (together with their infographics) in a webpage to raise money for Alzheimer's research. This will make the writing of a poem more meaningful. | | | | |
| 3. TIMING | YEAR | 2nd | TERM | 2nd | NUMBER OF CLASSES | 9 |
| 4. COMPETENCES | | | | | | |
| ENGLISH COMPETENCES | | 5.- ATTAINMENT LEVEL | | | | |
| | | Expert level | | Good level | | Acceptable level |
| | Dimensió expressió escrita 8. Produir textos escrits de diferents tipologies i formats aplicant estratègies de textualització. | Produir una tanka ben estructurada i mantenint el còmput sil·làbic, utilitzant un vocabulari poètic que apel·li als sentiments del lector. | | Produir una tanka ben estructurada i mantenint gairebé sempre el còmput sil·làbic, utilitzant un vocabulari cuidat, tot i que no es pugui considerar literari. | | Produir una tanka amb alguns errors en el còmput sil·làbic, utilitzant un vocabulari acceptable, tot i que no es pugui considerar literari. |
| | Dimensió literària 11. Comprendre i valorar textos literaris adaptats o autèntics. | Valorar autònomament el text amb raonaments d'una certa complexitat amb l'ajut de suports. | | Valorar el text amb raonaments bàsics amb el suport de pautes guiades. | | Valorar el poema de manera mínimament raonada amb el suport de pautes molt guiades. |

| | | | | |
|--|---|--|---|---|
| <i>CROSS CURRICULAR COMPETENCES</i> | Àmbit digital 2. Utilitzar les aplicacions d'edició de textos, presentacions multimèdia ... per a la producció de documents digitals. | Elaborar documents ben elaborats, tot utilitzant les funcions estàndards i altres funcions segons les necessitats. | Elaborar documents fent ús de les funcions estàndards d'edició de text, presentacions multimèdia i representacions gràfiques. | Elaborar documents fent ús de les funcions més bàsiques d'edició de text, presentacions multimèdia i representacions gràfiques. |
| | Àmbit personal i social 2. Conèixer i posar en pràctica estratègies i hàbits que intervenen en el propi aprenentatge. | Elaborar un portafolis ben elaborat, el qual inclogui una reflexió profunda sobre el treball realitzat. | Elaborar un portafolis força elaborat, el qual inclogui una reflexió sobre el treball realitzat. | Elaborar un portafolis bàsic, el qual inclogui una reflexió senzilla sobre el treball realitzat. |
| 6.- LEARNING OBJECTIVES | | 7.- ASSESSMENT | | |
| At the end of the unit the student will be able to: | | <i>ASSESSMENT CRITERIA</i> | <i>INSTRUMENTS AND INDICATORS</i> | |
| * Comprendre i interpretar poemes breus (tankas). * Crear, de forma guiada, una infografia on s'analitza la tanka que l'alumne ha escrit. * Utilitzar de forma guiada els recursos digitals en la cerca, organització i presentació d'informació. * Produir de forma guiada una tanka dedicada a una persona gran propera, utilitzant un llenguatge poètic. | | Fer un comentari literari sobre una tanka demostrant que l'alumne és capaç de comprendre textos breus amb valor estètic o expressiu i justificar les afirmacions amb evidències textuais. Crear una infografia de suport digital a partir del Canva. Redactar textos creatius i poètics senzills basats en les pròpies experiències o situacions simulades, utilitzant un llenguatge mínimament literari i atenent al propòsit, destinatari i context, a partir d'una adequada planificació i posterior revisió. Demostrar hàbits de planificació dels aprenentatges i organització del coneixement a | L'anàlisi del poema presentat en forma d'infografia s'avaluarà amb una rúbrica que contindrà els indicadors següents: "contingut; correcció lèxica i disseny visual". D'aquesta manera s'avaluen conjuntament els objectius procedents de la competència de la dimensió literària (a partir del contingut de la infografia) i la competència de l'àmbit digital (a partir de la presentació i format de la infografia). Cada alumne avaluarà la seva pròpia infografia, fet que dona lloc a la auto-avaluació. La creació de la tanka s'avaluarà amb una rúbrica que contindrà els indicadors següents: "contingut; adequació al destinatari; llenguatge poètic; recompte sil·làbic; correcció lèxica i morfosintàctica". Un cop penjats els poemes, els estudiants podran votar quina tanka els agrada més i justificar la seva elecció, fet que dona lloc a la co-avaluació. S'avaluarà un portafolis individual on l'alumnat recollirà algunes reflexions, activitats i textos escrits que haurà fet al llarg de les 8 sessions, el qual anirà acompanyat d'una reflexió i conclusió. A més, l'apartat final del portafolis serà | |

| | | |
|--|---|---|
| * Planificar i organitzar les tasques. | través d'un portafolis on es recullen una sèrie d'activitats acompanyades d'una reflexió. | una autoavaluació i es podran incloure propostes de millora del projecte. Dins del portafolis es podran presentar dos activitats optatives que pretenen incentivar l'interès de l'alumnat per fer recerca de manera autònoma. |
| 8.- CONTENT | | |
| KEY CONTENTS | | OTHER CONTENTS |
| <ul style="list-style-type: none"> - Comprensió escrita: global, literal, interpretativa i valorativa - Estratègies de comprensió escrita - Comentaris orals i escrits sobre obres o fragments literaris - Adequació, coherència i cohesió - Producció creativa - Lèxic i semàntica - Eines d'edició de documents de text, presentacions multimèdia i processament de dades numèriques - Aprenentatge permanent: entorns virtuals d'aprenentatge, recursos per a l'aprenentatge a la xarxa... - Dossiers personals d'aprenentatge (portafolis) - Organització del coneixement - Planificació dels aprenentatges: distribució i temporització de tasques | | <ul style="list-style-type: none"> - Còmput sil·làbic - Estratègies per a la planificació de la creació d'un poema: generació d'idees i distribució d'aquestes en versos - Identificació i ús de figures retòriques: metàfora, apel·lació sensorial, repetició... - Llenguatge sensorial - Morfologia i sintaxi: verbs modals can / can't / could / couldn't |
| 9.- METHODOLOGY | | |
| STRATEGIES | | MATERIAL AND RESOURCES |
| <p>This unit follows the task-based approach. This means that all its activities are oriented to reach the final product: the creation of a webpage which will contain students' tankas and infographics to raise money for Alzheimer's research. The warming up activity is essential to motivate students and make them both eager to start this project and aware of the severity of this mental disease. Students will be able to choose the person to whom they will dedicate their final tanka: this might motivate them to write the poem.</p> <p>Students will sometimes work individually (to potentiate the intramental intelligence) and, other times, in pairs or groups of three (to potentiate the intermental intelligence and social brain).</p> <p>Students will work autonomously most of the class time, but the teacher will wander around giving them feedback and scaffolding.</p> | | <p>A laptop for each student</p> <p>Printed and digital copy of the dossier</p> <p>Internet</p> <p>Mobile phone</p> <p>Rubric for evaluation</p> <p>Headphones</p> |

| | |
|--|--|
| <p>There are activities of different typologies: before creating their own tanka, students will need to analyse another one. Moreover, they will be provided with useful links and webpages where they should try to find relevant information to be able to complete the exercises.</p> <p>Students will be conscious of their process of learning because they will be provided the rubrics for their assessment. In this way, they will know before starting their final products what is expected from them.</p> | |
|--|--|

| | |
|---|---|
| <p>LEARNING ACTIVITIES & GROUPING</p> | <p>1 Mémo: the teacher presents a real challenge to motivate students: help the Foundation Pasqual Maragall to raise money in order to investigate Alzheimer. Students will answer some questions in pairs to activate previous knowledge about dementia and elderly people. They will watch an animated film to raise awareness about dementia and, in groups of three, students will write a summary of the video.</p> |
| | <p>2 What older people can do?: Work on modal verbs <i>can-can't-could-couldn't</i> to explain which type of activities older people are able to do or not. Students will read an adapted interview to an old sportswoman to break stereotypes about ageing.</p> |
| | <p>3 Discovering tankas: This activity is done in groups of 3. Students will read a tanka and analyse it both from the semantic and formal point of view. The teacher will later provide a power point with more information about tankas, and all the class will analyse together “The Thawing Summer”.</p> |
| | <p>4 Strategies for becoming great poets: Students will be provided with resources to work on the syllabic compute and sensorial vocabulary, since they will need this information to analyse and write tankas.</p> |
| | <p>5. Analysing tankas. Students will work in group of 3. They will reflect on the organization of an infographic, which will work as a possible model for the one they will create at the end of the unit. After having read and analysed two tankas about grandparents, there will be a class reflection on how older people are presented in those poems.</p> |
| | <p>6. Writing you own tanka: Students will start writing their poems at class; in case they need more time, they will finish them as homework. Students will be provided with a checklist so as they can improve their poem before handing it in (self-assessment).</p> |

| | |
|------------------------|---|
| | <p>7. Preparing an infographic: Students will reflect the analysis of their poem in an infographic designed with Canva. They can take the ICU's model as a reference (p. 26). They will be provided with a rubric, so as they can know how they will be assessed. Students will prepare the infographic individually; each student will have to evaluate both its own infographic (self-assessment) and the work of another classmate (peer-assessment).</p> |
| | <p>8. Let's see what your remember: Students will read the tankas of their mates and choose their three favourite poems (all the tankas will be uploaded anonymously in the webpage). After that, all the class will play a kahoot to revise what they have learnt in the unit. Finally, students will write a reflection on the unit and the process of creating a tanka and its infographic.</p> |
| DEALING WITH DIVERSITY | <p>The multicultural element is present in the sense that students will learn a traditional type of Japanese poetry.</p> <p>Translanguaging is also used in class. In some exercises, students are encouraged to use translation to learn faster. Moreover, the optional analysis of Màrius Torres's tanka can be done in Catalan.</p> <p>Students with dyslexia will be given another dossier printed in a bigger font and larger space.</p> <p>Students with special needs will be given extra scaffolding.</p> <p>There are 2 optional activities for students eager to work more.</p> <p>The level of attainment will be different depending on the students' abilities in English.</p> |

7.9. TEACHER'S RUBRIC: INFOGRAPHIC

| Points | 4 | 3 | 2 | 1 | |
|-------------------|---|---|---|--|--|
| CONTENT | | | | | |
| Syllabic compute | There is no mistake in the syllabic compute. | There is one mistake in the syllabic compute. | There are two mistakes in the syllabic compute. | There are 3 or more mistakes in the syllabic compute. | |
| Basic elements | The people, setting and time are clearly explained. | The three elements are mentioned, but the explanation could be improved. | One of the three elements is missing. | Two of the three elements are missing. | |
| Figures of speech | It contains two or more figures of speech. They are deeply explained, so the reader clearly understands their poetic value. | It contains one figure of speech. It is deeply explained, so the reader clearly understands its poetic value. | It contains one figure of speech, but the explanation is a bit superficial. | It does not explain any figure of speech. | |
| Sensorial words | It contains two or more sensorial words. They are deeply explained, so the reader clearly understands their effect. | It contains one sensorial word. It is deeply explained, so the reader clearly understands its effect. | It contains one sensorial word, but the explanation is a bit superficial. | It does not contain any sensorial word. | |
| Meaning | Analyses the text in depth and reflects accurately upon it. | Makes a correct analysis of the text. | Makes a basic and superficial analysis of the text. | The analysis deviates from the meaning of the text. | |
| LANGUAGE USE | | | | | |
| Correction | The text contains almost any typos or spelling mistakes (0-1). | The text contains few typos or spelling mistakes (2-3). | The text contains some typos or spelling mistakes (4-5). | The text contains many typos or spelling mistakes (6 or more). | |
| Poetic language | Good command of the poetic terminology | There are a few mistakes in the use of poetic terminology (1 misused term). | There are some mistakes in the use of poetic terminology (2-3 misused terms). | There are many mistakes in the use of poetic terminology (4 or more misused terms). Or it does not include poetic terminology. | |
| DESIGN | | | | | |
| Images | The images match with the explanation and are original | The images match with the explanation but are not original. | The images do not match with the explanation. | Does not contain any image | |
| Layout | Layout is organized and uses consistent style | Layout is generally good, but it does not use a consistent style | Layout could be improved | Layout is disorganized, no obvious organization | |
| | | | | | |

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7.10. TEACHER'S RUBRIC: CREATION OF A TANKA

| Points | 4 | 3 | 2 | 1 | |
|-------------------|--|--|---|---|------|
| CONTENT | | | | | |
| Addressee | It presents signs of being dedicated to an old person and it emotionally appeals to that person. | It presents signs of being dedicated to an old person (apart from the title). | It only presents the title as a sign of being dedicated to an old person. | It presents no sign of being dedicated to an old person. | |
| Figures of speech | It contains two or more figures of speech with poetic value. | It contains one figure of speech with poetic value. | It contains one figure of speech, but it is too simple or lacks poetic value. | It does not contain any figure of speech. | |
| Appeal to senses | It contains two or more words that appeal to the senses in an original and successful way. | It contains one word that appeals to the senses in an original and successful way. | It contains one word that appeals to the senses, but in a poor way. | No word appeals to the senses | |
| FORM | | | | | |
| Syllabic compute | Follows the pattern 5-7-5-7-7 without any mistake. | Follows the pattern 5-7-5-7-7 with only one mistake in the syllabic compute. | Follows the pattern 5-7-5-7-7 with two mistakes in the syllabic compute. | Does not follow the pattern 5-7-5-7-7 (or it has more than 2 mistakes). | |
| Images | It is accompanied by an image that matches with the poem. Moreover, it has aesthetic value and it is original. | It is accompanied by an image that matches with the poem. | It is accompanied by an image but it does not match with the poem. | Does not include any image. | |
| Language Use | Almost no grammatical / spelling mistakes (0-1). | Few grammatical / spelling mistakes (2). | Some grammatical / spelling mistakes (3). | Many grammatical / spelling mistakes (4 or more). | |
| | | | | | / 24 |